

Motto:—Omnia sunt peritura et transiunt, et de pulvis reuertuntur.

He who mingles the useful with the agreeable leaves away the pain.

THE ETUDE

DEVOTED TO THE INTERESTS OF THE TECHNICAL PART OF THE

 **Piano Forte.** 

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THE ETUDE,

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The Christmas and New Year Holidays are at hand, and millions of presents are to be made, in testimony of esteem, friendship and love. A flow of generous spirits come over us all at Christmas-tide. The question is—what shall I buy? What more desirable and appropriate present can be made than one of the above elegant and leading periodicals? The price with THE ETUDE is only a trifle more, and with two of the leading ones there is no additional cost for THE ETUDE. You may order the one sent to your address, the other to a friend.

THE ETUDE is now sufficiently established in form and character for teachers to judge of its merits, and with the arrangement, that music dealers generally have copies for sale our free list will be entirely withdrawn. Hence, none but actual subscribers may expect copies to be sent to them.

With the New Year's issue two works of importance will be commenced in the columns of THE ETUDE. "Wieck's Studies for the Piano-Forte," and "Kullak's Instructive Edition of Bach's Lighter Compositions." The latter work has already undergone a translation by the editor. These works will appear from month to month until completed, when they will be published in sheet form.

The premiums offered in last month's issue are, as intimated, withdrawn with this issue, except the "Urbach Prize Method for the Piano-Forte," which we will continue to send, as heretofore, with THE ETUDE for one year for \$2.00, with 25 cents in addition to prepay postage. For particulars of this admirable instruction book see advertisement in another column.

The publisher of THE ETUDE, to further circulate the publication, will agree to send regularly each month to any music teacher who is a subscriber, copies of THE ETUDE, on sale, allowing 50 per cent. deduction from retail price—settlement to be made quarterly—January, April, July and October. All unsold copies to be returned in July. Teachers agreeing to the above arrangement will inform the publisher how many copies of each monthly issue are so desired, giving for reference the music dealer from whom they regularly purchase sheet music.

A CHARMING little volume, entitled "Music Study in Germany," has found its way to our table, from the facile and graceful pen of Miss Amy Fay; and we are quite sure could the fair authoress but faintly imagine the benefit she has conferred, her skillful pen would rarely be idle. A more delightful correspondence upon life in Germany, and music study in particular, we have never opened, and it is with earnest pleasure we commend it to teachers and pupils as highly inspiring as well as instructive and entertaining. The writer conveys her reader to the very cradle of music, and step by step, in company with the greatest masters, leads him up the sublimest heights of musical entertainment and culture. Miss Fay has handled her subject with the dextrous ability of a thorough connoisseur, and her book deserves a place in every cultivated home.

Copies of THE ETUDE will be found at every music store throughout the United States. Teachers desiring to use THE ETUDE for the technical development of their pupils can thus purchase THE ETUDE conveniently. If the dealer whom you favor with your orders for sheet music has been omitted, be kind enough to send word to this office, and arrangements will be made with your dealer that copies can be purchased.

Many inquiries have been made for our prices to teachers, where a number of copies are purchased. Our reply is, that we furnish extra copies at 50 per cent. from retail price (25 cts.), postage free, provided the cash accompanies each order. THE ETUDE is, per-

haps, the cheapest form in which piano studies can be purchased. With the liberal discount made there is no reason why every progressive teacher in the land should not use it. Try the plan.

ON THE USE OF PIANO STUDIES.

In no department of Piano Teaching do teachers more differ than on the use of Etudes.

These differences resolve themselves mainly into four distinct systems of teaching.

First, those that teach Etudes to excess; they know nothing else than technic, they treat music as a trade, as something purely mechanical, their sole aim is to overcome difficulties, somewhat as one would delight to climb the dizzy heights of a mountain with no object in view whatever than simply performing the physical feat, whilst the pleasure or grandeur of the scenery is something never thought of.

Second, those who teach Etudes promiscuously; to those the Etudes have become a fixed institution, a habit. They find that others use them, so they drop blindly into the custom and ask no questions; the pupil's need is not consulted in their selection, anything will answer, only so as it is an Etude.

They give any Etude that happens to be conveniently at hand, whether it be difficult or easy, or whether the pupil is advanced or beginning. This class of teachers know not what they are about. They have a deplorable lack of judgment as to the object of Etude study. They only succeed in making the pupil despise one of the most important parts of piano study.

I know of a teacher who is so indiscriminate in the use of Etudes, that if he happens to start a pupil with the set of 160 eight measure Etudes by Czerny, he knows no stopping until the whole 160 are gone through with, and just as likely as not he will give next the set of "100 Novelle Etudes," in 10 books, by the same composer. The same with pieces; when Mozart's Sonatas are once begun the whole of them must be studied, so with Clementi, Haydn, etc. Two or three years of hard study can pass in this way without much technical or artistic progress being made. The time devoted to this promiscuous use of the Etudes is a comparative waste.

Third, those who do not teach Etudes at all. Where there is an absence of attention to technical study you will find an absence of other important things. A teacher of this kind can not have much interest in his pupils or his profession; you will find him among the lower ranks of his profession or driven from it altogether; without some technical work in teaching it is like salt without the savor.

Under the 4th class will come all I have to say on Piano Etudes. I will only have in view in this article those Etudes that are intended to hasten the command over the key-board and the control of the muscles used in playing. Etudes for rhythm and expression and the higher artistic Etudes of Liszt, Chopin, Rubenstein and others come more properly under some other head.

Why study Etudes? Are they necessary? In answer to this I will say that it is necessary for a perfect performance on the piano, that every joint, tendon and muscle with their various combinations from the top of the shoulders to the tips of the fingers must be subdued and fitted for the keys of the piano; this should

be the aim of every pianist. Our arms and hands were never intended by nature to manipulate the keys of the piano; they have, so to speak, to be remade, fitted and moulded to do their work. If our fingers were all of equal length and of like movement, if they possessed equal strength of muscles, if they could spread out like a fan, conveniently, or if we had as many fingers as keys to be manipulated, were the hands as easily opened as closed, or did not piano playing require the use of so many joints, then special technical study would not be so necessary. To overcome these natural difficulties of the hand is the work of Etudes; they seek out the weaknesses and defects of the natural hand and offer remedies, hence from natural construction of the hand Etudes are necessary. They are, as we all know, the staunch support of the virtuoso when he reaches the dizzy heights of mechanical proficiency and they are the power that raises the amateur to distinction. The selection of Etudes should require the teacher's closest judgment; as a physician prescribes a particular medicine for a particular disease, so a teacher should give Etudes to remedy a particular defect in playing, or to strengthen some weaknesses, or to advance some peculiarity in technic. In other words, there should be a direct aim in every Etude given. For a teacher to give all his pupils the same Etude, is somewhat as some physicians do, they prescribe one and the same medicines to all patients. This mode of teaching involves a close study of the pupil. No two hands will be found alike; some will be found long and tapering, when passages requiring long stretches or extended groups of notes, will be done with little practice and require no special attention. Others again, you have observed, have such a peculiar formation of wrist that octaves are quite natural, and a melody is as easy taken in octave as single. Some have naturally a perfectly formed trill and can produce a charmingly rounded trill, while the rest of their playing is scarcely worthy to be heard. The composer and pianist, Field, worked for years to produce a satisfactory trill. He became disgusted, however, when one day while in a music store he heard a rough-looking lad producing an exquisite trill far surpassing any effort of his. It had such an effect upon him that he gave up the trill altogether, and that is why in his nocturnes and other compositions the trill is conspicuous for its absence. It is true that for some reason of temperament or construction of hand, certain things are natural to some pupils, while others are secured through a severe course of technical training. A conscientious teacher finds what is troublesome to a pupil and deals only with those things until the difficulty is overcome. But the tendency of many teachers is to leave beautifully untouched that which is difficult, and make a show of that which the pupil has already. It is always the best plan to impress the pupil with the object of the Etude given, so that his mind can be directed solely on the difficulty it is intended to overcome.

It is related of pianist Anna Krebs, that when she discovers any fault or defect in her playing, it is henceforth wrestled with until it is entirely overcome. One thing that most of us are guilty of, and that is, we change the Etude just when the pupil is beginning to be benefited by it. A few good Etudes thoroughly mastered will do more good for tech-

nical development than whole books only half studied. I know of a music school that sends forth some very fine players, and they use only one Etude for each division of technic, one for scales, one for arpeggios, and one for octaves, etc. Every Etude should be played until perfect ease and fluency are attained. The committing of it to memory should be one of the earliest processes. The study of mechanical proficiency should not be hampered by anything like notes. Entire freedom from printed page cannot be too highly recommended. The frequent change of Etude with the difficulties only half mastered will often do more harm than good; it will enhance carelessness and create bad habits of study.

How often is it that mistakes and faults are only noticed after weeks of practice. That the more we practice the more the weak places are brought out, false notes, wrong fingers, indistinctness, wrong time, etc., seem only to rightly show themselves after considerable command of a composition is acquired that we conclude that our playing is growing worse and worse, when the truth is, we are beginning to rightly comprehend the composition. The mistakes were there all the time, but in our effort to play in time and strike all the notes we blundered over many mistakes which are doubly difficult to correct than at the beginning of the study.

OBSERVATIONS ON THE STUDY OF THE PIANO-FORTE.

Translated from the German for THE ETUDE.

III.

8.—KEEPING TIME.

Firm time is the trunk and branches, while the tones are the moving foliage of the tree. Music without time is foliage detached from branch and trunk, which a zephyr can scatter in disorder—a wild sport of the wind.

Steady, firm time is the symmetrically developed skeleton of the body. Music without time is, therefore, a monstrosity, a body without proportion.

Time is the determining, regulative understanding, through which music, as feeling, is brought out to clear recognition. Music without time is feeling without understanding, in itself indistinct; in short—crazy music.

The mere spiritless rattle of time, however, is the tree without foliage, a lifeless skeleton, understanding devoid of feeling; a body without a soul.

The player often, in violating time, believes he has divided off the time correctly if the two hands only come out together. The error lies in the unequal counting of the measures.

The counting of time must never be regulated by the playing, but the latter must always conform to the former, for the former is the measure, while the playing is the thing measured. An ell will always remain an ell, to which the stuff measured must accommodate itself.

9.—SELF-HELP.

The pupil must learn, to help for himself, what is to be done in order to make progress, for he who does right only in that which is communicated by the teacher will progress heavily. There is a vast difference between taking up an infused thought and original thinking; the latter only is fruitful, since, in the mental soil from which it sprang, it will continue to grow. He who has desire and courage to reach a goal that lies along an unpleasant road, has only to lose himself with reasonableness and love in the object, to bring the whole matter, so to speak, before the eyes. The nature of everything lies open before us, if only we have the desire and faculty of perception for it; add to this the energy to act, and all things possible will be brought within reach. More than this can be expected of no one.

10.—TONE SHADING.

Where the aim is to separate, clearly and distinctly, the melody from the accompaniment, think, by way of comparison, that the accompaniment is only the paper, the melody, however, the writing or drawing on it. We should perceive the latter without thinking of the former; i. e., the melody should be heard, consciously, while the accompaniment unconsciously. When accentuating the melody, which should, indeed, sound full, but soft, imagine that the keys are an elastic air cushion that is pressed down with the finger tips. Another similar comparative representation is fitted for the combined tone-production, where loud and soft tones are to be played by one hand at the same time. Imagine the inside of the hand to be hollow, and feel as if half filled with heavy sand; hence, when loud tones are to be struck, it should feel as if the sand inside had rolled to these points, and pressed heavily, while the soft tones remain light, empty and feeble. The sand, in this instance, typifies the strength, which moves from nerve to nerve, in order to concentrate its activity in particular places.

11.—THE FINGER MEMORY.

The fingers have their own peculiar kind of memory, just as the hand has its. If this is not true, how is it that a piece, which has been previously learned, cannot somehow be played, even though the hand possesses it, and could write out every note from memory.

12.—DISGUST (WEARINESS).

Often when pupils have worked upon a piece for a certain period they grow weary with it, and even in practice they do not make any advancement. Not considering the mania for a change, superficially and the like, (which often co-operates), even good and persevering pupils are sometimes affected by it. The reason for this is, that the finest compositions are mostly regarded from the pedagogical side, while the æsthetic is attained only (and often incompletely) with trouble. In certain cases it is to be insisted upon, in spite of the disgust, that an unfinished piece must be completed, (just as soon as one is convinced this can be done,) yet, in exceptional cases, it is well to lay aside, for a longer or shorter time, a piece that has been played for a long time, for it would not be continued with any vigor or freshness of mind. Such disgust is often guarded against if others (by playing it to them) are rejoiced at it. The player hears it with them anew, and rejoices over it with them.

PIANO TECHNIC.

Written expressly for THE ETUDE.

The subject of Piano Technic is one of vast importance to the complete and higher growth of Piano-Forte playing, toward that ideal standard which the earnest musician and student should ever strive for in every possible way, and the attainment of which should be a primal object of his musical life.

Although we have had some valuable expositions of the subject of late, (see proceedings of the National Music Teachers' Association recently held in Providence,) and yet much is undoubtedly done in this direction by the earnest teacher in his daily professional work, still there has been comparatively little agitation of the subject of this vital musical component in the public prints, and in those channels most effective to arrest the average musical reader. As the subject is susceptible of indefinite enlargement, I will make no pretense to an elaborate discussion, or treat the matter in any specific sense, but offer merely a concise and comprehensive glance.

While Technic is a means to the end, it is not the end itself. This is a cardinal doctrine of my musical theology; and, however remote I may have been in other things, I must, per force, be faithful in this. While I admire the exquisite hues of the rainbow, and the ever varying and gorgeous color-fleeces of the Aurora borealis, I would not wish them for a continuous vision. Rather give me the quiet repose of a summer landscape, or a contentment of the rising glories of the morning's dawn.

Now, Technic is the virtuoso's God. Technic in itself, however, is as vital a means to the complete development of the musical thought of the master as is the mallet and chisel in the hands of him who would bring into life the ideal image out of the marble block. But to the pianist. The daily and careful practice of one, two, three, four and five finger exercises, is the surest and quickest way of getting the fingers strong. The two finger exercise used by Liszt, in order to secure elasticity of the finger joints, is to

The Wisdom of Many.

All beautiful is difficult.

Nature is the greatest teacher.

There is nothing so sweet as praise.—Nacker.

Diligence is necessary to genius.—Rosenkranz.

Genius is only industry well directed.—Goethe.

All things come round to him that will but wait.
—H. W. Longfellow.

"Words fitly spoken are like apples of gold in pictures of silver."

We should be a *virtuoso* in one thing, and a lover of everything.—German proverb.

Something attempted, something done, has earned a night's repose.—Longfellow.

I slept, and dreamed that life was beauty;
I woke, and found that life was duty.

No one does more than he knows, and no one knows more than he does.—Schumann.

No endeavor is in vain. Its reward is in doing, and the rapture of pursuing.—Longfellow.

The chief requisite for success is a love for the thing which will create an undying zeal.

Go! teach eternal wisdom how to rule
Then drop into thyself and be a fool.
—Goethe.

It is the artist's lofty mission to shed light on the depths of the human heart.—Schumann.

We gain as much in avoiding the failures of others as we do in imitating that in which they excel.

The inward germ must be unfolded; in no other way can man or artist be formed or educated.—More.

I never practiced more than four hours a day, but those were carefully and methodically employed.—Chopin.

Shall dilettante pool-pool things aside that have cost artists weeks, months, years of reflection.—Schumann.

Labor with what zeal we will
Something still remains to do.
—H. W. Longfellow.

Take this one rule of life, and you never will rue it; 'tis but to do your own duty and hold your own tongue.
—J. R. Lowell.

We estimate the sincerity of a man's principles, or convictions, by the sacrifice he is ready to make in order to maintain them.—Kiebleck.

"We must keep pace with the present and prepare for the future, for in our hands are entrusted the culture of the present and future generations."

The person who is unacquainted with the best things among modern literary productions is looked upon as uncultivated. We should be at least as advanced as this in music.—Schumann.

Accustom yourself to submit on all and every occasion, and on the most minute no less than on the most important circumstances of life, to a small present evil, to obtain a greater distant good. This will give decision, tone and energy to the mind, which, thus disciplined, will often reap victory from defeat and honor from repulse.

The more of pains the artist takes,
The more with diligence he strives,
So much the more his purpose survives.
Then praise the every day he'll see
What the result of this will be.
For this is every art attained
What's hard at first with ease is gained,
Until at length your very hand
Fits appears to understand.
—Goethe.

The ancients attached a higher importance to music than the philosophic and learned of the present day. Aristotle said: "Music is calculated to compose the mind and fit it for instruction." Pious Mirandola said: "Music produces like effects on the mind as good medicine on the body." Plato said: "Music to the mind is as air to the body." Homer said: "Music was taught to Achilles in order to moderate his passions." And yet music, in every respect, was in its rudest, crudest embryo state then.

The Rev. Dr. Burney said: "The art of music, whose power has been acknowledged in terms of unmeasured praise by the most profound thinkers of all ages, is of later full growth than her sisters, poetry, painting and sculpture; and its means of communicating ideas are less positive and direct; but the principles which govern its manifestations are strictly analogous; and we recognize in its very vagueness that yearning after the infinite—that feeling for infinity, for loveliness which, defying—by the electrical rapidity of its action upon the mind—the slow deductions of reason and all human powers of analysis, approaches the divine in its bright mystery and inexplicable influence upon our sentiments and emotions."

be highly recommended. The five finger exercises of Aloys Schmitt are also valuable, while more particularly those of Carl Tausig, (in his Daily Studies in piano and chromatic position, are especially wonderful in securing the utmost possible strength and evenness on the black as well as white keys, is to be urged upon the notice of every ardent student who seeks to get the utmost in the shortest possible time. The close finger chromatic position used so largely by Tausig, together with the uniformity of fingerings in all keys alike, is to be considered admirable, in that it enables the performer to extricate himself from any entanglement in which he may inadvertently fall. With this five finger practice a gradual and onward systematic progress through the whole field of scale and arpeggio work, first in all their legitimate positions and forms (see Flady's Technique), then in all their manifold inversions and variations, (the inventive faculty of the student can here have opportunity for brilliant exercise,) is necessary to be whose ambition it is to become a thorough and perfect pianist. The majority of students, alas! in ignorance of one half of this technical field, and to them it is an unknown country—a vast unexplored wilderness.

An even and progressive wrist development should go hand in hand with this finger training, and all suitable and necessary material be judiciously and carefully selected by an experienced and earnest teacher. (Would that we had no other.) As to the exact *modus operandi* of the various phases of this finger action and hand motion, with the many bad habits and diseases which are apt to spring up, as weeds in a garden, and fasten themselves upon the fair technical structure, as barnacles gather and cling to a ship, I have not time here to dwell, but may in a future article minutely dissect the matter, pointing out some remedies for these ills.

In regard to the anatomical aspect of the case, I would remark that Mr. William Mason and his collaborator in the same field, Mr. W. S. B. Mathews, of Chicago, have had considerable to say about the "intrinsic" and "extensor" muscles of the hand, devising certain exercises, bringing into direct use these particular muscles. This is a common *acuse* idea, and I advise the zealous seeker after musical truth to gather up what they have written on the subject, as what these gentlemen do not know of the anatomy of the Technic is well known to me. If this be not enough, a consultation of Lebert & Starks' Practical School, Mason & Hoadley's Method, or an experienced and schooled teacher will undoubtedly afford all possible light on the subject of Technic. As to the latter method, referred to (Mason & Hoadley's), it is as pregnant of musical or rather piano ideas as an "egg is full of life." The student would be wise in examining his method of finger classification of the Scales and Arpeggios, as also an elaborate and admirable exposition of "accidental treatment," as applied to the same. I have not yet seen this in any readily obtainable Instruc or Method, and regard it as the particular and distinguishing feature of the work. The wonderful finish of phrasing, everywhere apparent in Mr. Mason's compositions, (the writer regarding him as the best piano forte writer in America), is undoubtedly attributable to his special study and practice of this feature, so invaluable to phrasing.

The Germans have the right idea of the method of study: "make haste slowly," and Mr. Mason also exhorts the student with a similar appeal.

As before intimated, a future consideration will be given to the various modes of touch, viz: Legato (connected), Sostenuto or Legatissimo (sustained), Staccato (finger and wrist), portato (finger and wrist), and Mr. Schmitt's so-called "overlapping" touch; also what is not sufficiently dwelt upon—the fore-arm stroke, with its attendant back-stop action of the wrist, whereby the performer is enabled to articulate a fortissimo chord with peculiar power, relieved of that thump so commonly apparent in the average player.

With all this course of Technical practice thus brought directly forward, should be combined a judicious and discriminating selection of studies to further elaborate the Technic to the utmost possible pitch of perfection of which the technic is capable, and of the thorough satiation of the hand and finger, and true knowledge of the well known, far excellent! But, stop. We have but arrived at the threshold of the *real* thing, the musical realm, and are allowed a gaze into the musical promised land. As Shakespeare has so pertinently said: "The play's the thing," so may we also truthfully exclaim: "the music's the thing."

We have reached the end of the technical (the *means*), and now to the *real*, the artistic, the musical (the *end*). For one may be a master of technical means, and yet be impotent to interpret and feel the meaning, the hidden pictures, the hidden awe, the true surface, awaiting but the sensitive and master-hand to call them from their ideal realm into one's tangible reality.

Ah, mere finger dexterity will not avail here. He who would invoke their entrancing presence, must have esthetic culture, art, knowledge, true knowledge of the nature of the beautiful, and that vital of all essentials to the embodiment of musical expression—a beautiful touch—that magical means to call into being what the soul perceives. In a word, he must "understand the language." Happy,

indeed, is he who possesses this divine gift!—the possession of which furnishes the only means of reproducing those cooled moments of grandeur and passion, as well as of those tender and soulful expressions of pathos and feeling which so enrapture the thirsty musical soul, and which are revealed everywhere in those masterpieces of musical art with which the world is so happily enriched!

The Touch is to the artist what the brush and color is to the painter—the voice, accent, gesture to the actor, his only means to "move the soul." And the command of its ever-varying resources and arts of phrasing, constitute the "eloquence" of that divine language, "Music."

REMOND S. MATTHEW,
62 North Seventh St., Columbus, Ohio.

The Teachers' Column.

Experiences, Suggestions, Trial, Etc.

Short communications of a didactical nature will be received from teachers. Only the initials of the writers are printed, without postoffice address.

1. A good teacher should play sufficiently well to give an intelligent example, at the piano, for once playing, as it should be, is worth more than ten explanations.

2. It is well for parents not to urge their children to play their five-finger exercises before company; however, to entertain company by playing cannot be commenced too soon.

3. Accuracy in players is the result of gradual progress.

4. Parents should never show any displeasure or impatience with the first monotonous piano studies of their child;—a world of harm can be done by a word thus ill uttered.

5. A good instrument should be given beginners for their practice—rusty needles are not given in the first attempt at sewing. L. S.

THERE is one thing I always do with my best pupils—that is, with those that know the intervals, scales, the triads, the 6th, the 6-4th, the V 7th, the 6-5th, the 4-3rd, the 2nd, and 7th and its inversions and resolutions: I make them a short modulation of say 4 measures, which they commit to memory. C. H.

FRIEND PRESSER: I shall consider THE ETUDE a valuable addition to my list of technical studies, not only because the studies are good, but because of the excellent reading matter which every pupil should be required to read and discuss with the teacher. This will bring out many valuable points, as well as form the habit of reading music journals, which every student as well as teacher, ought to do. W. F. H.

A TEACHER'S success and efficiency is best judged by the amount of good work he gets from his pupils. The office of the teacher is to encourage, inspire and enthuse the pupil in his work. E. A. S.

I am delighted with the specimen number of your publication, THE ETUDE, and shall endeavor to recommend it for daily practice to such of my pupils who do not "shudder" at the very title "Etude." If they only knew that this class of exercise is the *only* true road to mechanical proficiency, they would prefer it a thousand times to the miserable trash of "pieces" which they almost force the conscientious teacher to give them. G. S. E.

Piano Technic to many is the essence of blindness, when it perfectly understood, is the essence of piano-playing. The equal development of hands is necessary to good piano-playing. How is this accomplished? By using the hands, in all exercises, as they are, precisely the same; work from the first finger side of the hand, being careful to keep the *outside of hand and arm in line*, raise fingers high, and in this manner developing the knuckle joints. The fundamental idea is true *LEGATO*—this can be accomplished only by *slow practice*.

Each player should also be taken *slowly*, and the hands separately—here again the line of hand and arm must be watched, and the first finger or thumb must not try to pass until needed, then swiftly to position. The idea that the thumb as quickly as possible after striking its note, must pass to be ready for the next, we think very wrong, as the holding of the thumb under the second and third finger is unnatural, and stiffens these fingers, and by the line of the hand being on the outside of the hand, no difficulty is found in preserving the legato in scale or arpeggio, by strictly adhering to this position, never allowing the other or wrist to move, the true singing style can be brought.

The other touch, *staccato*, is subject enough for another letter—it should, however, not be attempted until the true legato is well advanced. M. C. F.

2

No. 1.

Allegro moderato. $\text{♩} = 116.$

II.

p

cres - cen - do.

poco marcato il basso.

riten.

in tempo.

p dolce.

ral - len - tan - do.

pp smorzando.

No. 2.

PREPARATORY EXERCISES TO No. 3.

a. A useful technical practice can be derived from this preparatory exercise by changing the key with every degree on which the figure appears, using not only the major and minor modes, but also the two forms, (melodic and harmonic) of the minor scale.

The following example may illustrate my meaning,—

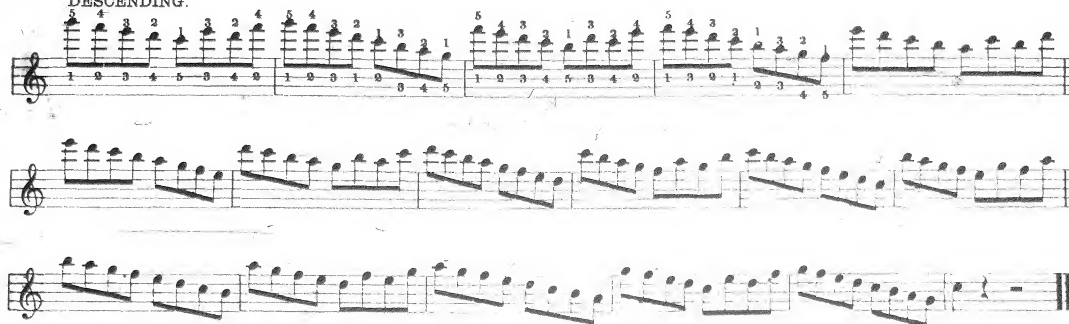
the only change of fingering occurring on the scale of B, left hand.

b. The difficulty in this etude, lies in executing the last four notes of the first measure distinctly and evenly. It is recommended to practise these few notes from fifty to a hundred times in succession, first on the table, then on the key-board until the fingers move with the utmost ease and swiftness.

RIGHT HAND.

LEFT HAND.

DESCENDING.



No. 3.

Allegro. ♩ = 100.

mf
sempre legato.

en - do.

L. H.

R. H.

dim

sf

in - u

5

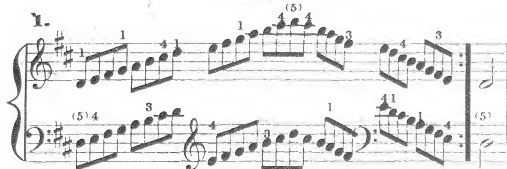

L. H.

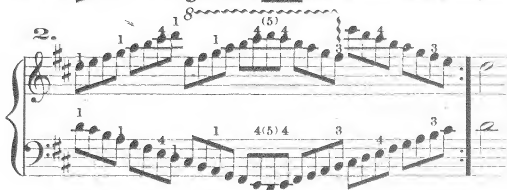
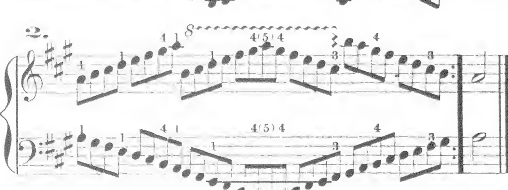
R. H.


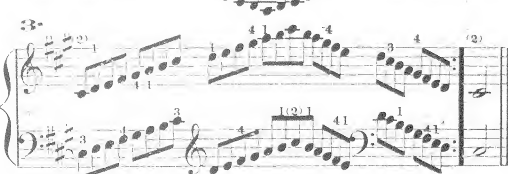
No. 4.



D MAJOR.

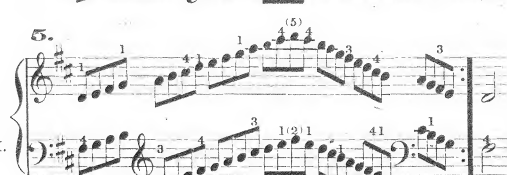

A MAJOR.



1. I.  II. 

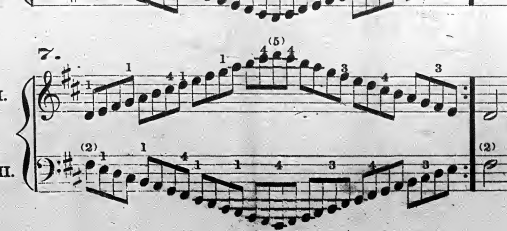
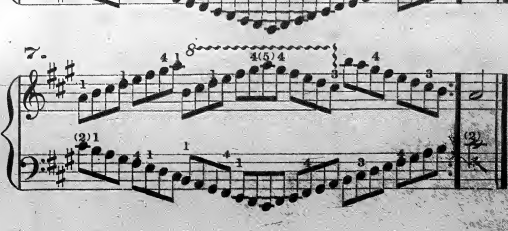
2. I.  II. 

3. III.  II. 

4. III.  II. 

5. I.  II. 

6. III.  II. 

7. I.  II. 

EXERCISES ON THE DIMINISHED CHORD.

(Nos. 2 & 3.)

The diminished chord is composed of three or four notes which are invariably a step and one half distance apart; hence, a step and one half from any given starting point the same tones will again be used in forming a similar chord, only in another position. The first chord, for example, in No. 00 is composed of C, E-flat, F-sharp and A; a step and one half from C is E-flat, which it will be observed is composed of the same tones. The next chord in regular order according to this principle will be F-sharp, and the next A, and so on indefinitely.

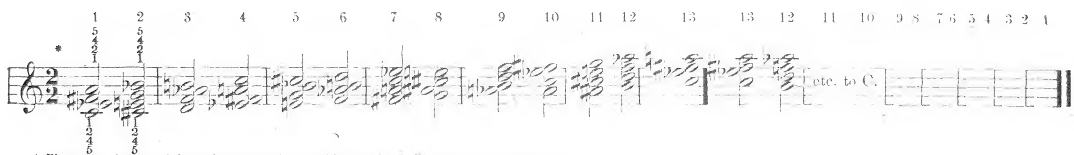
It is to be further observed that there are only three different diminished chords possible. The one on C, C-sharp (D flat), and D. The rest are only different positions of these. The frequent occurrence of these diminished chords in composition, makes a knowledge of the foregoing principles very serviceable in playing. The peculiar character of this chord should be impressed on the mind and notice taken of it when listening to music. In this way one chord after another is stowed away in the mind. This chord, from its striking individuality, is admirably adapted to begin that kind of practice.

No. 2.

a. Play the hands at first singly with a firm stroke.

b. In striking the chords the use of the wrist is more proper without the aid of the forearm.

c. Discard the printed page as soon as you can, and continue to play these chords upward and downward through one octave until the fingers grasp the correct group of notes with all ease and grace; then to this add velocity, and finally play with every variety of *shading, legato, staccato, forte, piano*, etc.

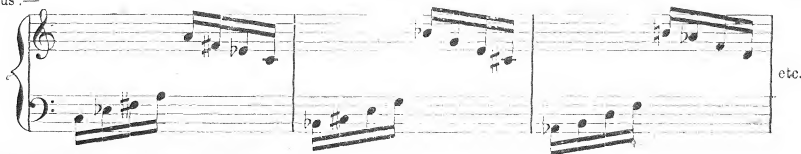


* Play same chords in left hand an octave lower with fingering indicated below each chord.

No. 3.

a. This is only one of the many varieties of forms the preceding chords suggest. Advanced players can add the octave to each broken chord.

b. One of the most effective, and by no means easy derivatives of the above, is the contrary motion, in which one hand moves a half step while the other a whole; thus:



It is evident that the same chord is taken in both hands.

c. It is often an advantage to play one measure over many times until it sounds rounded and even, before going to the next.

d. The weakness of the fourth finger is shown up in this exercise. There is nothing left to be done but to endeavor to have each individual tone stand out clearly, avoiding all blurring and indistinctness.

Never fail in using the proper fingering, which one, in this exercise, is strongly tempted to slight. Observe that the third finger is never used.



DESCENDING.

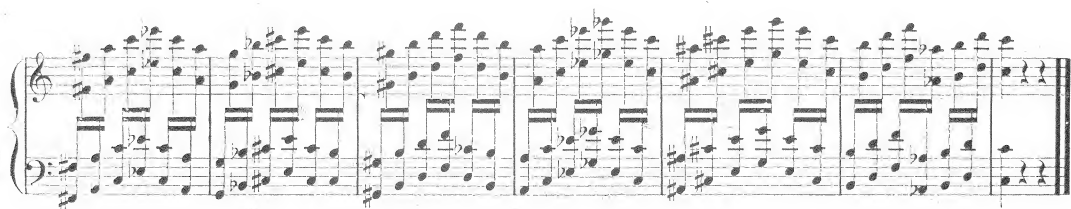


No. 4.

a. In this octave form of the same exercise only the ascending movement is given. It is presumed that enough facility has been acquired to enable the descending movement to be played without recourse to the notes.

b. Use a firm touch with the fourth and fifth fingers, for on these two fingers depend greatly the success in octave playing.

c. Whether to use the fourth or fifth fingers on the black keys is left to the requirements of individual cases.



No. 5.

a. The melody should sound forth gracefully and not be buried in the reiteration of the notes.

b. Play in a light, elegant manner.



No. 5.

a. This exercise was invented for the exercise of the fourth and fifth fingers which from their construction and weakness need constant training. Nature has unfortunately left the outside part of the hand weak and thin, wedge shaped, for it appears that the primary use of the hand is not to *strike* but to *cling* hence it is formed to close up. This natural unfitness of the hand for piano playing makes technical practice an absolute necessity. This barrier must be leveled by mechanical means, and technic stands as a grand fortress that seeks vengeance on natural enemies to piano playing, and clears the way into the artistic world.

b. By exciting action in the weaker portion of the hand an increased flow of blood is drawn into that part, giving increased nourishment to the muscular fibres from which an increased amount of muscular power is developed; hence, the more vigorous the exercise, the greater will be the strength.

c. The chords are played with a crisp *staccato*, while the other hand maintains a firm *legato* throughout with a strong accentuation.

The musical score for 'The Etude' No. 5 is presented in a grand staff format, consisting of a piano (piano) part and a violin part. The piano part is written in the lower staves, and the violin part is written in the upper staves. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into measures by vertical bar lines. The piano part features a series of chords and arpeggiated figures, while the violin part consists of a single melodic line. The score includes various technical markings such as fingerings (1-5), accents, and slurs. The piano part is marked with a 'p' (piano) and the violin part with a 'v' (violin). The score concludes with a double bar line and repeat dots.

No. 6.

a. Commit this exercise to memory as soon as possible, and execute with a light and elastic touch, beginning as indicated with *piano* and gradually increasing in volume until *forte* is reached.

b. The main point in the exercise is not the strengthening of the fourth and fifth fingers, but the skip which, occurring in the middle of the figure, must be played without the slightest break.

c. This exercise must not be discontinued until it can be played with elegance, roundness, and volatility of touch.

No. 7.

a. The tones of the thirds must be struck exactly together and this is done by *lifting the fingers equally high*.

b. A uniform curvature of the fingers is indispensable to a clean and neat performance of the thirds.

c. The descending order will be found a little troublesome. The left hand will attempt to play the thirds from the finger joints instead of the knuckles, which is wrong; a slower *tempo* is therefore demanded in descending. Play with a distinct and powerful touch.

a. The Pedal should be pressed down, in every instance, *directly after* the chord is struck, and before the fingers leave the keys: and taken up *the very instant* of the performance of the chord under which the star appears.

b. This prelude should be practised in two ways.— first, by raising the hands at each chord, depending upon the *pedal* for the production of a pure *legato* in all the parts, and playing throughout with perfect equality of touch. Secondly: by sustaining and bringing into decided prominence the upper part, which in pieces of this character becomes a distinct melody. The fingers should be raised on the remaining notes of the chord to facilitate playing

with greater force with the weaker fingers: producing, without the use of the pedal, the following effect:



pedal should be used, however, as in the first instance.

PRELUDE.*

LEGATO CHORD STUDY WITH PEDAL.

Andante espressivo. (♩ = 60.)

A. D. TURNER. Op. 15, No. 2.

NOTE: *Fingering* is entirely left out of this prelude, for the reason that it does not remain the same for both modes of performance. The second way indicated, there are many notes on which the fingers are changed while the keys are being pressed, in order that a smooth and connected performance of the upper part, or melody, may be insured.

*PRELUDE.—A preliminary movement, ostensibly an introduction to the main body of a work, but frequently of intrinsic and independent value and importance. The prelude was for a long period a characteristic portion of the sonata or suite. Bach, whose commanding genius led him to improve upon the lines of his predecessors, has left some masterly preludes in what is generally known as the ancient binary or sonata form; these movements being as important and interesting as any in his suites. (See "English Suite" in A minor.) Chopin, who was a law unto himself in many things, has left a series of preludes, each of which is complete in itself, and not intended as an introduction to something else. It will be seen by the foregoing remarks that the title of prelude has never been associated with any particular form in music, but is equally applicable to a phrase of a few bars, or an extended composition in strict or free style. A. D. T.

This prelude is one of "Six Preludes" designed for the study of the Damper Pedal. Copyright, by A. D. TURNER.

THE STUDY OF HARMONY APPLIED TO PIANO PLAYING.

FOR THE ETUDE.

BY J. CARROLL CHANDLER.

It is a good sign of intelligent appreciation of the true character of the subject, that, in most of our musical educational institutions, a distinction is made between classes in "harmony" and classes in "theory," paradoxical as this distinction may seem at first sight.

The great obstacle against which harmony teachers have to contend, is a prevailing notion that harmony is a purely theoretical study—something to be learned from books or lecture.

People know that what is called the "science of harmony" is a subject in handling which there is a good deal to do with general or special laws and rules, and hence they think that a mere theoretical understanding of the matter is all that need be aimed at.

This is very far from being the case, or at least, we can say that, even if a sound theoretical knowledge of the subject is all that is desired by the pupil, such knowledge can by no means be acquired by purely theoretical study without a great deal of actual technical practice.

If harmony is a science, it is one which, like chemistry or physics, can be adequately studied only by practical experimenting. Exercises in thorough-bass and harmony (including the various orders of counterpoint), are not mere examples of general principles and should not be treated as such; they are just as much exercises, in the fullest sense of the term, as scales, arpeggios, five-finger exercises, and études in piano-forte playing.

What laboratory work is to the study of chemistry and physics, what the dissecting-room is to the study of medicine, exercises in figured bass and in harmonizing a given *cantus firmus* are to the (so-called "theoretical") study of harmony.

A certain amount of technical skill must absolutely be acquired—a certain technical skill in writing according to the first principles of the science in applying practically the various rules, before the student can hope to have that familiarity with the very elements of the subject, without which a profitable understanding of subsequent rules and theoretical matters is not to be attained.

There is unfortunately, a class of would-be harmony students who, with an eye solely to practical results, go just as much too far in the opposite direction as the larger mass do in the so-called theoretical direction.

What harmony-teacher has not had pupils come to him, saying: "I don't care about a scientific knowledge of harmony; the why and wherefore do not interest me in the least. What I want is that you should teach me a good set of chords in several keys, so that I can improvise my own accompaniments." This sounds very practical indeed.

The only trouble is, that the hopeful student will end by knowing and being able to do about as much as when he first began.

No theory and practice must go hand in hand in the study of harmony as in other things. No one can be called even a theoretical harmonist who cannot write a correct and well sounding exercise; no one can be called a practical harmonist who cannot tell *why* this or that progression is good or bad; and let all students remember this: when an exercise is written, it is not finished and done for, any more than a scale on the piano-forte is finished and done for when it has been played through once. A thing must be learned before it can be readily practiced.

When you have got far enough on to play your scale with the right fingering, and without stumbling, then you can begin to read *practice* it.

You say you have written this harmony exercise correctly, and that you have worked upon it for two hours. Well and good! Now, go and practice upon it and other similar exercises until you can write any of them correctly in two minutes.

One often hears the question asked: "What good will it do me to study harmony?" This question of *cui bono* is too often asked about almost everything.

Yet in this case, one can answer: It will do you the good of teaching you what music really is. Your impressions of music will no longer be a mere tickling, but a vague excitement of the physical emotions; and you will be able to distinguish between the worthy and unworthy.

A knowledge of the laws of the art will give you something worthy of the name of musical taste, and you can utter an opinion which will not be an insult to every musician.

In fine, you may possibly be able to talk common sense about music, and not make yourself ridiculous in the eyes of every right-minded musician, as the writers of some musical novels do.

What is it that makes that great pianist admired and respected all the civilized world over, while this other one, who can do things with ten fingers which the first cannot dream of doing, is merely known as a brilliant executant? *His musicianship!*

The world is fast growing sick of performers who are

not musicians; and the time will come when it will be just as sick of music-lovers who know nothing about music. The time has already come when people had best take the art of music seriously, or not at all; and, to take it seriously without some knowledge of it, is like attending lectures on the integral calculus, without having any knowledge of algebra.

EDITORIAL NOTES AND CURRENT NEWS.

The following official notice, from the Music Teachers' National Association, will be of interest to every teacher of music:

It is very much desired by those whose deep interest in the Music Teachers' National Association that the list of membership should contain the names of as many of the representative musicians of the country as possible, and especially that those who have at any time been members should continue their membership fee, and have their names duly recorded in the list of members. It is expected that a full report of the meeting held at the Etude, July 4th, 5th and 6th, 1883, including the essays, discussion and business proceedings, will be ready for distribution in January or February; therefore it will be necessary for those who wish to become members, or continue their membership, to send their names, address and annual fee of \$1.00 to the secretary.

Yours, respectfully,

E. M. ROWMAN, President,
St. Louis, Missouri.

W. F. HEATH, Sec. and Treas.,
Fort Wayne, Indiana.

N. C. STEWART, Cleveland,
D. P. H. GOSWICK, Chicago.
C. L. CAYNE, Boston.

Executive Committee.

The Eighth Annual Meeting of the Music Teachers' National Association will be held at Cleveland, Ohio, the first Wednesday, Thursday and Friday of July, 1884.

Liszt is about to publish a work on the Technic of the piano-forte. It is to be in three volumes, and will represent the work of many years of the great virtuoso's life. The *ETUDE* is endeavoring to procure some of the papers in proof form, for publication in this country, perhaps before the work appears in Germany.

A worthy and promising feature in the musical activities of the South is the annual convocation of musical societies from different cities of Virginia and North Carolina. The next meeting will be held in Petersburg, Va., at the end of May, 1884. The programme will include Mendelssohn's 90th Psalm "Fair Ellen," Max Bruch's "March and Chorus," Tannhauser's "Hallelujah Chorus," Haendel, Mr. H. Nollenius, of Petersburg, Va., an able and energetic musician, is the moving spirit of the affair, in whose hands success is assured to the scheme. Societies from the two States are invited to participate.

The Urbach Prize Method is much larger and heavier than the original work, weighing almost twice the amount of the German edition, hence the postage will be twenty-five cents, instead of fifteen cents as heretofore announced. Our first installment is exhausted, and all orders will have to await their turn. Every teacher reading THE *ETUDE* should send for a copy. It is the only premium we now offer. It is sent with THE *ETUDE* for one year for the retail price of the book, \$2.00, postage extra.

The teachers of Virginia will hold their First Annual Meeting in this city, on December 27th and 28th. A similar move has been started in North Carolina. Success to all such enterprises!

We will adopt the plan of most journals in the land of beginning a new volume with the New Year; hence, our next issue will appear as Vol. 2, No. 1. Let every one who is not a subscriber begin now with the New Year.

What an encouraging thing it is for young America that some of the best piano teachers in this country to-day are Americans!

RUBINSTEIN'S PIANO PLAYING.

JUD BROWNING'S ACCOUNT OF IT.

"Jud, they say you heard Rubinstein play in New York."

"I did in the cool."

"Well tell us about it."

"Well, I don't know! I might's well tell about the creation of the world."

"Come, now; is no mock modesty. Go ahead."

"Well, sir, he had the blindest, biggest, cat's-pawdest planner you ever laid eyes on; something like a distracted billiard-table on three legs. The life was heisted, and mighty well was it. If it hadn't been,

he'd tore the insides clean out, and scattered 'em to the four winds of heaven."

"Played well, did he?"

"You bet he did, but don't interrupt 'em. When he first set-down he 'peared to keep mighty little 'bout play'; and, 'nough he hadn't come. He twee-dee-lee'd a little on the tiddle, and twee-dee-lee'd a little on the base—just foolin' and boxin' the thing's jaws for bein' in his way. And I says to a man settin' next to me, s't 'What sort of a fool playin' is that?' And he says 'Heish!' But presently his hands commenced chasing one 'nother up and down the compass like a passed of 'rats scamperin' through a garret, and very swift. Parts of it was very sweet, though, and reminded me of a sugar squirrel turnin' in the wheel of a candy cage."

"Now," I says to my neighbor, 'he's showin' off. He thinks he's a doin' of it, but he ain't got no idee—no kind of nofidein'—he'd play me up a tune of some kind or other I'd—"

"But my neighbor says, 'Heish!' very impatient."

"I was just about to git up and go home, bein' tired of that foolishness, when I heard a little bird wakin' up away off in the woods, and calling sleepily-like to his mate and I fergit 'em and I see that Rubinstein was beginnin' to take some interest in his business, and I set down agin. The music began to make pictures for me faster than you could shake a stick, to tell tales like the story-books, and to start all sorts of scenes near the house, and the whole world as ever it pleased, and showed me all kind of things that is and things that isn't and couldn't never be. It was the peep o' day. The light come faint from the east, the breeze glowed gentle and fresh, some birds waked up in the orchard, then some more in the trees near the house, and all begun singin' together. People begun to stir, and the gal opened the shutters. Just then the first beam of the sun fell upon the blossoms; a leetle more and it techt the roses on the bushes, and the next thing it was broad day. The sun blazed fairly; the birds sang like they'd split the little threads; all the leaves was movin' and flashin' diamonds of dew, and the whole world was bright and happy as a king. Seemed to me like there was a good breakfast in every house in the land, and not a sick child or woman anywhere. It was a fine mornin'."

"And I says to my neighbor, 'That's music, that is.' 'But he glared at me like he had's like to cut my throat."

"Presently the 'wind turned; it begun to thicken up, and a kind of gray mist came over things; I got low-spirited 'rectly. Then a silver rain begun to fall. I could see the drops touch the ground; some flashed up like sparks, and the whole world was rolled away like round rubies. It was pretty, but melancholy. Then the pearls gathered themselves into long strands and necklaces, and then they melted into thin silver streams running between golden lines, and then the streams joined each other at the bottom of the hill, and made a sea of music that moved, except that you could kinder see the music, specially when the bushes on the bank moved as the music went along down the valley. I could smell the flowers in the meadow. But the sun didn't shine nor the moonlight came, with a foggy day, but not cold. The most curious thing, though, was that the children and boy, like you see in the pictures, that run ahead of the music book, and led it on and on, away out of the world, where no man ever was—I never was, certain. I could see that boy just as plain as I see you. Then the moonlight came, with a sweet, and a shoon on the graveyards, where some few ghos' lifted their hands and went over the wall, and between the black sharp-top trees splendid marble houses rose up, with fine ladies in the lit-up windows, and men that loved I could, could never get a night 'em, and played on guitars under the trees, and made me think that now I could a cried, because I wanted to love somebody, I don't know who, better than the men with guitars did. Then the sun went down, it got dark, the wind moaned and wept like a lost child for its dead mother, and I could see up then and thar and preached a better sermon than I had ever heard of. Then the sun and the thing left in the world to live for, not a blamed thing; and yet I didn't want that music to stop one bit. It was happier to be miserable than to be happy without being miserable; I couldn't understand it. I hung my head and prayed, and prayed, and prayed, and my nose loud to keep from cryin'. My eyes was weak anyway. I didn't want anybody to be gasin' as me a snivelin', and it's nobody's business what I do with my nose, 't's mine. But some several glared at me, make as they could."

"Then all of a sudden, old Ruben changed his tune. He tipped and he r'd, he tipped and he r'd, he pranced and he charged, like the grand entry at a circus. 'Peared to me that all the gas in the house was turned on at once—things got so bright. I thint my

(Continued on Page 35.)



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THE SEASON'S GREETING.

WRITTEN FOR THE ETUDE,

BY MRS. C. J. M. JORDAN.

HARK! the chimes of golden bells

Through the air a paeon swells;

Sweetest songs of holy joy

Every heart and tongue employ.

Lo! upon the distant hills

Light is breaking—radiance fills

Earth's dark places—bog and fen

Echo, "Peace, good will to men!"

May Heaven's smile your steps attend,

While to each I would extend,

Kindly greeting—words of cheer,

HAPPY CHRISTMAS—GLAD NEW YEAR!

Diamond Hill Confectionery.

ANGELO MAURO,

Cor. 14th and Grace Sts.

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